THE FUNERAL PAPYRUS OF IOUIYA



THEODORE M. DAVIS

EXCAVATIONS: BIBÂN EL MOLÛK.

THE

FUNERAL PAPYRUS

OF

IOUIYA.

WITH AN INTRODUCTION BY

EDOUARD NAVILLE,

Hon. D.C.L., LL.D., Ph.D., Litt.D., Hon. F.S.A.,
Correspondent of the Institute of France; Foreign Member of the Hungarian Academy of Sciences;
Fellow of King's College, London.

LONDON:
ARCHIBALD CONSTABLE AND CO., LTD.

1908.

CONTENTS.

	PAGE
PREFACE: BY EDOUARD NAVILLE	VII
DESCRIPTION OF THE PAPYRUS	1
CONTENTS OF THE PAPYRUS.	5
NOTES ON THE VARIOUS CHAPTERS	8

PREFACE.

Whoever has made a study of the Book of the Dead cannot but welcome the publication of a good text of the time of the XVIIIth dynasty, for it is only by comparison of numerous documents that we shall arrive at the intelligence of this interesting and sometimes most obscure book. Therefore, we feel most thankful to Mr. Theodore M. Davis for having consented to make a special publication of the papyrus of Iouiya, which he discovered, together with all the beautiful monuments described in another book, and which is very valuable for several reasons, and particularly for its being dated. Although this volume is primarily for Egyptologists, in the introduction I have here and there put in some matter which might interest readers outside our narrow circle, to which it is not new; but I have not explained in detail the nature of the Book of the Dead; I take it as known.

In comparing this text with others published before, I was obliged to take as a basis my edition of the Book of the Dead, of the XVIIIth to XXth dynasties, quoting occasionally the Saite version first published by Lepsius. A translation has been made of the Book of the Dead by the late Sir Peter le Page Renouf, of which his premature death did not allow him to finish more than three-fourths and which I carried to its end. I generally quote this translation whenever I agree with Renouf, which is usually the case. However, I differ from this eminent scholar on one important point: the sense of the title of the book. Where Renouf reads *coming forth by day*, I translate *coming out of the day*. The day is, in my opinion, a man's life which is limited by time, also by the fact of man not being able to change his appearance; his day has a morning and evening. Coming out of the day is to be delivered from all these limits, and to be able to assume all forms one likes.

But I am quite at one with Renouf about the real sense of those chapters. They are not descriptions of what is said in their titles; they are the magic words which bring about the result indicated by those titles; therefore, whether we translate, chapter *whereby* one escapeth corruption, or chapter *for* escaping, or chapter *of* escaping, that does not mean any difference in the interpretation.

In order not to have constantly to repeat title, epithets, and name of Iouiya, I have used everywhere the word "the deceased."

We can only wish that future excavations may provide us with other texts of the Book of the Dead as valuable as that of Iouiya.

EDOUARD NAVILLE.

Malagny, near Geneva,
September, 1907.

DESCRIPTION OF THE PAPYRUS.

The funeral papyrus of  is a good specimen of the Book of the Dead of the XVIIIth dynasty. We know its date. It is of the time of Amenophis III, the last king before the religious revolution of Akhonenaten.

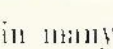
It measures 9 metres 70 c.m. and contains forty chapters, one of which is unknown. It is written, like all the copies of the Book of the Dead of that time, in linear hieroglyphics, which are not perfect, but which are a transition towards hieratic.

The vignettes illustrating a certain number of the chapters are beautifully drawn and coloured. It certainly is a choice document, which is in accordance with the high rank of the deceased. Judging from the papyri of that epoch which have been preserved, we can see that what gave to those documents their value in the estimation of the old Egyptians, was in the first place the vignettes. It was that which they mostly cared for; the text might be more or less neglected, since probably a few only of the people who saw it could read it; besides, the scribes knew that it was to be hidden in a tomb, where only the *ka* would look at it. Generally speaking, the beauty of the vignettes runs counter to the goodness of the text; in papyri written with care and by copyists who were not mere workmen, such as those of Nebseni or Nu, in the British Museum, the vignettes, though well drawn, have no colour, they are less numerous, and are something secondary.

This papyrus is an exception in that way; though being beautifully illustrated, the text is good. Nevertheless, the parts which are inferior to the rest of the document are precisely those where there are beautiful vignettes. As they were made first, and as sufficient space had not been reserved for the text to which they belonged, there are omissions, or the chapter is sometimes curtailed.

The copying of papyri of the Book of the Dead must have been a profitable industry at the time of the XVIIIth dynasty. They were of various lengths, probably in proportion to the price paid for them. They were written

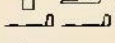
beforehand; blank spaces were left in many places, chiefly at the beginning of the chapters, for the name and titles of the deceased, which were inserted only after the papyrus had been purchased. Sometimes, also, space was kept blank for a vignette which was to record some special feature of the deceased.

It is easy to see that the papyrus of Iouiya is one of those documents prepared beforehand. After the title, written in red, of each chapter, the first copyist left a blank of arbitrary length. The next writer, who had to insert the name, had not exactly the same hand, his characters are thinner and he used a different ink. As he had to adapt the name and titles to the length of the gaps, in many cases he found room only for the name . without any title or qualification. In other cases, on the contrary, he had to lengthen the titles as much as he could, and to add epithets, in order to fill up the space he had at his disposal. (See Pl. 20 and Pl. 21.)

We have two examples of important vignettes which recalled some of the characteristic features of the deceased, and which were made after the papyrus had been appropriated (Pl. 1 and Pl. 18). In Plate 1, which is a scene of adoration to Osiris, Iouiya is followed by his wife; in Plate 18, where he is seen approaching the Elysian fields, he is alone. In both cases the artist wished to indicate clearly that Iouiya was a very old man when he died; therefore he made him a quite white wig; while, as Mr. Carter pointed out to me, grey hair is often represented by the conventional colour for grey, which is green.[1]

The titles of Iouiya are given in full on Plate 18:—

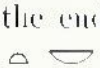
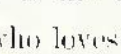
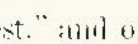


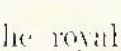
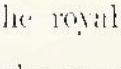
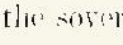
These titles are not quite the same as those found on the furniture or on the vases in the tomb, except the two first.[2] , which is sometimes translated "prince" certainly indicates a rank at court;  I should translate "seal-bearer" or "chancellor."  "the only friend," seems to be very like , which has been found before. I do not know the real sense of the following:  "the great of the great ones." I should

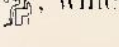
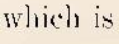
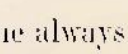
[1] See Deir el-Bahari I, Pl. XIV, the face of Thoutmosis I.

[2] The tomb of Iouiya and Touiyou, p. xiii and ff.

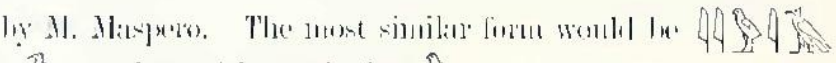
translate  "the investor of friends," he who gives them the investiture of the title of "friend," he who confers this dignity upon them,  "the chief of the *rekhit*." These men seem to have been a privileged caste; what we should call by the modern names of peers. They took part in the coronation. It is to them that the heir was presented; they were the first to pay him homage. Iouiya had been appointed their chief.

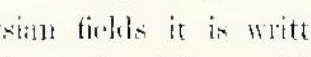
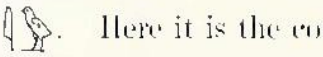
The following words are titles of courtesy, or epithets, rather than the indication of functions; but at the end comes a real title  or as we find more than twenty times  "the divine father of the lord of the two lands," which, as Dr. Borchardt has shown, means father-in-law of the king. is often abridged in , and this qualification father-in-law of the king, or simply father-in-law, is by far the most frequent one given to the deceased. The king is his lord, though he is his son-in-law,  "the divine father who loves his lord." Twice we find this title  "the beloved priest," and once , which is also a title and which has not yet been well explained.

The name of Iouiya is often introduced by these words  "the favourite of the great god." The titles of courtesy are numerous:  "the much-beloved in the royal palace,"  "who is well established in the favours of the sovereign,"  "the great favourite of the sovereign,"  "who goes in as a favourite and comes out beloved,"  "the much-loved,"  "the only wise, who loves his god."

It is to be noticed that, while on the monuments there are an unusually great number of variants of his name, the spelling of it never varies in the papyrus. It is always , which I should transliterate Iuau[1]: one single time I found  which is evidently a mis-spelling, a fault of the writer, since everywhere else he always writes . Curiously, this spelling of the name does not occur among the numerous forms quoted from

[1] I have adopted M. Maspero's transcription, Iouiya, in order to preserve the uniformity with the volume on the monuments of the tomb.

the monuments by M. Maspero. The most similar form would be  where there is an  at the end instead of an .

Exactly the reverse occurs in the name of his wife. Unfortunately, it is destroyed in the scene at the beginning, but in the four times we see it in the picture of the Elysian fields it is written , which is the spelling on the historical scarabs of Amenophis III,[1] while M. Maspero quotes only  and . Here it is the contrary of the former case: the monuments give an and the papyrus an .

M. Maspero considers man and wife as being natives. It seems to me quite certain about the wife, looking at her type of face. If, as has been often supposed, there is a foreign element in one of them, it must be Iouiya, whose type is different from that of his wife. His very aquiline face might be Semitic; besides, the numerous transcriptions of his name seem to show that, for the Egyptians, it was a foreign sound which they reproduced in writing as they heard it; just as in our time two Egyptians will not spell alike a German, French, or English name.

As for the text itself, we have only a few remarks to make. As usual, though the signs are turned to the right, the papyrus begins on the left side, which is the East. The whole text runs from East to West, according to the symbolical march of the man's life.

The name or title of the deceased is generally introduced immediately after "said by" or . Only once Iouiya is called Osiris , at the very beginning, in the first line of the first chapter. "Osiris the divine father of the sovereign, huau." The qualification of Osiris given to the deceased became customary only in the XIXth dynasty.

The sign of the negative exists, while in the papyri of the early part of the dynasty it is only . The sign is made exactly like as in some of the older texts. While the sign is often used for the amulet of that form, or in the word , it is never found in the name of the city of Busiris which is always written . A fact also to be noted is the frequent use of for ; for .

There are some interesting grammatical variants which cannot be noticed here.

[1] P. Newberry, *Scarabs*, Pl. XXXII; *id. Scarab-shaped Seals*, No. 37393; Frazer, *Egyptian Scarabs*, Pl. X; Ward, *The Sacred Beetle*, p. 64.

CONTENTS OF THE PAPYRUS.

The papyrus of Iouiya, like all those of the Theban epoch, contains only a certain number of the chapters of the Book of the Dead. They are placed in an order very different from that which was adopted in the Saite version.

These are the chapters found in the papyrus:—1, 10, 17, 18, 30B, 63A, 64, 77, 81A, 82, 83, 84, 85, 86, 87, 99, 100 (129), 101, 102, 103, 104, 110, 117, 118, 119, 125, 136A, B, 141–3, 144, 146, 148, 149, 150, 151, 153A, 155, 156, besides an unknown chapter with the common title , and a text with rubric, found in the Saite version at the beginning of Chapter 148, and of which Dr. Budge at first made Chapter 190.

Except for a few chapters there is no fixed order; the book must be compared to a collection of psalms. Here they are arranged in the following way:—

Plate	1.	Scene of adoration to Osiris.	
Plate	2.	Chapter 1.	
,,	,,	,, 17.	
Plates	3–5.	Chapter 17.	
Plate	6.	Chapter 17.	End.
,,	,,	,, 18.	
Plate	7.	Chapter 18.	End.
,,	,,	,, 83.	Vignette.
,,	,,	,, 84.	Vignette.
,,	,,	,, 85.	Vignette.
Plate	8.	Chapter 85.	End.
,,	,,	,, 77.	Vignette.
,,	,,	,, 86.	Vignette.
,,	,,	,, 82.	Vignette.

Plate 9. Chapter 87. Vignette.
„ „ „ 81A. Vignette.
„ „ „ 63A. Vignette.
„ „ „ 64. Short Version.
„ „ „ 141–3.

Plate 10. Chapter 141–3. End.
„ „ Text from Chapter 148.

Plate 11. Text from Chapter 148. End.
„ „ Chapter 104. Vignette.
„ „ „ 103.
„ „ „ 10. Vignette.
„ „ „ 118. Vignette.
„ „ „ 117. Vignette.
„ „ „ 119. Vignette.

Plate 12. Chapter 148. Vignette.
„ „ „ 151, *d*, *f*, *g*.

Plate 13. Chapter 151, *e*.
„ „ „ 156. Vignette.
„ „ „ 155. Vignette.

Plate 14. Chapter 153A. Vignette.

Plate 15. Chapter 153A. End.
„ „ „ 64. Vignette. Long Version.

Plate 16. Chapter 64. End. Rubric.
„ „ „ 30B. Vignette.
„ „ „ 110.

Plate 17. Chapter 110.

Plate 18. Chapter 110. End. The deceased, vignette of the Elysian fields.

Plate 19. Unknown. , vignette of nine serpents.
„ „ Chapter 144, *a*, *b*, *c*.

Plate 20. Chapter 144, *e*, *f*, *d*, *g*.
„ „ „ 146, 1–4.

Plate 21. Chapter 146, 5–11.

Plate 22. Chapter 146, 12.
„ „ Scene of the Psychostasia.
„ „ Chapter 99.

Plate 23. Chapter 99. Vignette.

Plate 24. Chapter 99. End.
„ „ „ 125. Introduction, the deceased.

Plate 25. Chapter 125. Negative Confession.

Plate 26. Chapter 125. Negative Confession. End.
„ „ „ 125. Final Discourse.

Plate 27. Chapter 125. Final Discourse.

Plate 28. Chapter 125. Final Discourse. End.
„ „ „ „ Rubric.
„ „ Vignette of Chapter 126.

Plate 29. Chapter 100 (129). Vignette.
„ „ „ 102.
„ „ „ 136A.
„ „ „ 136B.

Plate 30. Chapter 136B. Vignette. End.
„ „ „ 149, *a*, *b*.

Plates 31–33. Chapter 149, *c*–*o*.

Plate 34. Chapter 150.

NOTES ON THE VARIOUS CHAPTERS.

ADORATION OF OSIRIS.

The papyrus begins with a scene of adoration to Osiris. The god, clad in white, is sitting on his throne wearing the *atef* crown, and holding the insignia of the judge—the hook and the flail. His name is much destroyed. "Osiris Khent Ament, the great god the lord of the land Unnofris, the lord of Abydos."

Before the god is a mat, covered with offerings and victuals and a bunch of blue lotus. Near the mat are three sealed vases adorned with the same flowers.

Iouiya is behind, with raised arms, adoring Osiris; he wears a white wig, showing that he is an old man, and a broad necklace with the amulet of the heart. He has also two bracelets. The beginning only of the words has been preserved. "Adoring Osiris, kissing the ground before Unnofris. Said by the divine father (father-in-law) of the lord of the two lands, the favoured of the good god, Iouiya" He is followed by his wife wearing a long black wig made of wool, such as those which have been found repeatedly in tombs; she has also large circular earrings, four bracelets, and she holds a sistrum and a garland of flowers.

Chapter 1.

The title is shorter than usual: "The day of the burial; the arriving after going out (of the day)." The vignette shows the funeral procession. A canopy, under which lies the mummy, has been raised on a sledge drawn by attendants and by two cows, towards the door of the tomb. There stands another coffin, probably the outer one which is to contain that in which the mummy is enclosed.

Chapter 17.

As it is often the case, Chapter 17 follows Chapter 1. It is complete, in the version of the XVIIIth dynasty, which is much longer than that of the XIth, known from various tombs. If we compare this papyrus to others of the same epoch, we notice that the text is very similar to that of the papyrus which I have called *Ca*, and which is written for a controller of the cattle of Amon, called Amenophis, a Theban. There are variants with the text of the papyrus called Aa, which was written for a Memphite. Chapter 17 is one of the most important of the Book of the Dead. It begins with the cosmogony, according to the doctrine of Heliopolis.

The title is the following :—

"The beginning of the recitation of the religious formularies, when going out and coming back to the Underworld, being glorified in the good Ament, being among the followers of Osiris, being satisfied with the victuals of Unnofris ; of going out of the day and taking all the forms which one desires to assume ; of playing draughts when sitting in the pavilion ; of the appearing as a living spirit, of the deceased, after he has gone to his rest. This is the magic virtue of him who reads it on earth."

Chapter 17 is the only one in which a kind of commentary is introduced by the words : "What is that ?" Variants, other readings, are also quoted after the words : "or else." The chapter begins thus :—

"These are the words of the Lord Tûm. I am Tûm when I am the only one, I am Nu, I am Ra when he rises, when he first began to be ruler. What is that ? Ra, who first began to be ruler, is Ra when he rose as a king, when there was yet no firmament, and when he stood on the height of Amshmûn.

"I am the great god born by himself. Who is that ? Ra, born by himself, is water, is Nu, the father of the gods, or else Ra who created his names, the lord of the cycle of the gods. What is it ? Ra, when he created the names of his limbs, these became the gods around him ; the god whom nobody opposes. Who is that ? Tûm in his solar disk, or else Ra when he rises on the eastern horizon of the sky.

"I am yesterday (the past) and I know the morrow. What is that ? Yesterday is Osiris, and the morrow is Ra,[1] on the day when he destroyed the enemies of the Lord of the Universe, and he made a ruler of his son Horus."

[1] Osiris, the god who dies and is buried, is the symbol of the past ; while Ra, who rises under the form of Horus, is that of the future.

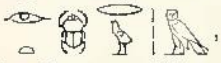
Chapter 18.

Is as usual without a title. It generally follows immediately Chapter 17. It is a litany to Thoth beseeching the god to make the deceased triumphant over his enemies in various places.

It ends with the following rubric: "If a man reads this sacred chapter he comes out of the day after he has gone to his rest. He takes all the forms he chooses. Also, whoever has this book recited over him every day, he will be prosperous upon earth, he will come forth safe from every fire, and no evil thing will approach him, regularly, for times infinite."

The Theban papyri add to this rubric these words, which are obscure: "What I shall see will be in abundance." I believe this refers to the creative power of the eye. Whatever I have seen with my own eyes represented in any way, or whatever is pictured to my fancy, will be, will exist. The texts add , which I should translate, "in my hand," or "in my possession."

CHAPTERS OF THE TRANSFORMATIONS.

Here begins a series of eight chapters, those of the transformations, which all have the same title: , "assuming the form of." There are usually nine, very rarely eleven. They are not always in the same order. That of the Saite version is very different from that of the Theban; besides they are much more scattered than they are here. This papyrus has only eight; it omits Chapter 78, which is the longest. They are in the following order, which is the most usual: Chapters 83, 84, 85, 77, 86, 82, 87, 81. They all have very well drawn vignettes which allow one to recognize the animals.

Chapter 83. "Assuming the form of a Bennû," which has sometimes been considered as the phœnix, and which M. Loret determines as a heron.

Chapter 84. "Assuming the form of a Hernshaw" (Renouf). It is shorter than usual; the vignette having been made beforehand, insufficient space had been left for the text. It begins, line 3 , and the last line also is incomplete.

Chapter 85. "Assuming the form of a living soul, in order not to come into the dungeon, and not to perish eternally." The soul has been the form of a bird with a human head. Many papyri have a ram instead, which reads also *ba*. This chapter is much abridged at the end.

Chapter 77. "Assuming the form of a golden hawk," or according to M. Loret, of a golden falcon.

Chapter 86. "Assuming the form of a swallow," which is on the vignette. Sometimes the bird looks more like a dove. This chapter has a rubric: "He who knows this chapter, he returns after going out of the day, in all forms he likes in the field of Aarru."

Chapter 82. "Assuming the form of Phtah, eating bread, drinking beer, easing oneself, and living at On." The vignette represents the god of Memphis.

Chapter 87. "Assuming the form of a serpent." A very short chapter, as is also the following.

Chapter 81. "Assuming the form of a lotus." The lotus here represented is the blue lotus.

Chapter 63A.

There are two versions of this chapter in the Theban papyri. This is what I have called 63A. The vignette represents a man drinking water, which flows out of a tree called in other texts "the sycamore of Nut." The title is here: "Chapter of drinking water."

Chapter 64.

It is by no means uncommon in the Theban papyri to find two versions of Chapter 64; one of them being a kind of summary or abridgment of the whole book. This short version has a peculiar title, which we find here incorrectly reproduced: "Chapter of knowing all the chapters of (the book) going out of the day, in one chapter."

This has a curious rubric showing that it was customary with the ancient Egyptians to put books in foundation walls. "This chapter was found in the foundations of Anhunnû (the temple of Heliopolis) by an overseer of masons, in the time of the King of Upper and Lower Egypt, Septi. Mysterious figures which nobody had seen nor looked at." These last words evidently mean that the book was written in old character, which were no longer understood at the time of the discovery.

Chapters 141–143.

"The book said by a man, or his father, or his son, in the festival of the Ament, wherewith he becomes the favorite of Ra, and of the gods when he is with them; said on the day of the new moon."

This chapter which is divided into three in the Saite version, is a long series of names of gods or genii, and the list of all the places where Osiris is worshipped. Amon and the gods of Thebes do not appear among these names.

At the end of the chapter is a long title and rubric which in the late papyri is the beginning of Chapter 148. In the early ones it introduces one of the hymns to the setting sun which is part of Chapter 15.

Chapter 104.

"Chapter of sitting in the midst of the great gods." The vignette represents the deceased before three gods.

Chapter 103.

"Chapter of being near Hathor." Very short; has no vignette.

Chapter 10 or 48.

"Chapter for coming forth against one's enemies." In the Saite version, this chapter appears twice at different places. Here it has a most interesting vignette which, at present, is unique. The deceased drives a lance into the neck of an enemy bound by the elbows.

Chapter 118.

"Chapter of arriving at Ro-setu." The vignettes in this chapter and in the next represent the deceased in front of something which looks like a sarcophagus, but which in the monuments of the first dynasties means a hut.

Chapter 117.

"Chapter of taking the path to Ro-setu." In several of the old papyri the deceased, with a cane in his hand, is seen climbing a mountain.

Chapter 119.

"Chapter of going out of Ro-setu," which is represented here as a door.

Chapter 148.

"Chapter of giving sustenance to the deceased, in the Netherworld, granting that his soul be on earth, living eternally, no evil things will prevail in him." This chapter gives the names of the seven celestial cows, with the bull, which are all represented here, each one before an altar.

The rubric gives an idea of the magic effect of the book. "(The book called) giving sustenance to the deceased in the Netherworld delivers a man from all evil things. Thou shalt not read it to any other man than thyself, this the book of Unnefer. He to whom this book has been read, Ra is his steersman and his protecting power, in the Netherworld, in the sky and on earth, in all places where he goes, without intermittence."

Chapter 151.

This is the text only of a chapter in which the vignettes are generally the prominent part. Here they are totally absent. The chapter describes an ideal funerary chamber, which is supposed to be built and adorned exactly according to the prescriptions of the book of the *Tuat*, the Underworld. Therefore the title is: "Hidden writings of the Tuat." These writings are also the words which are said over the various amulets or objects in the chamber, or by the gods or genii.

When there is a representation of the chamber we see in the middle a canopy. Under it lies the mummy over which Anubis says certain words not found here. The chapter is very incomplete. It contains only the words referring to the objects belonging to the four walls of the chamber, and which were each placed in a little niche cut in the wall. The words also were engraved on a brick inserted in the wall, underneath the object. These objects were an ushebti figure on the North, a torch of reeds on the South, an Anubis on the East, and a Tat on the West.

The chapter begins with the magic words said over the ushebti, after which comes the rubric: "This chapter is said on a brick of green clay, it is engraved on it, and a niche is made for it in the wall of the Tuat, where also is put a figure of palm-wood seven fingers in height; its mouth is opened (it has to undergo the ceremony of the opening of the mouth); it is fastened on the brick in the Northern wall, looking towards the South." The objects of the three other walls and the magical words said on them, come each in turn. This is all we have of Chapter 151.

Chapter 156.

"Chapter of the buckle of carnelian given to the deceased." I have translated "carnelian"; it may be red jasper. It must be red since it represents the blood of Isis. This amulet is put on the neck of the deceased.

Chapter 155.

"Chapter of the Tat of gold put on the neck of the deceased." This sign represents the backbone and ribs of Osiris. Buckle and Tat are often taken as symbols of Isis and Osiris. This is the reason why these two signs are so often used as ornaments, especially on shrines.

Chapter 101.

This chapter has only been found once before in an old papyrus, that of Nu, in the British Museum.[1] It has a title which occurs here for the first time: "The book of binding with words for the mouth of those who are delivered from the coffin; they are put on the neck of the deceased. They do not appear in the back house, they are not known by common people. No eye has seen them, and no ear has heard them."

These somewhat obscure words are explained by the rubric, which says that these words "are on a strip of papyrus written in colour made with fruits of tamarisk mixed with incense." The meaning of the first words "binding with words" is therefore putting a bandage covered with words on the neck of the deceased. As for the following: "for the mouth of those who are delivered from their coffins," it refers to the magic effect of this chapter, which is a complete resurrection. "Whoever has these bandages (phylacteries, Renouf) put on his neck, all the favours are granted to him as to the cycle of the gods; he is united to the followers of Horus, he is established before Sothis, his body is like a god with all his attendants for ever. The goddess Menkit causes vegetation to rise out of his body. These things have been done as thy safeguard for going out of the day every day in the Ament; the Majesty of Thoth has done them, to the Majesty of King Osiris the victorious, wishing that light might shine on his body (for ever)." The last lines of the rubric are evidently incorrect. Words have been omitted which I had to supplement from the papyrus of Nu or from the Saite version. It is in the papyrus of Nu that Osiris is mentioned as a dead king.

Chapter 153a.

"Chapter of coming out of the net which is in the valley." The vignette is unusual. The soul of the deceased comes out of the net, and Anubis in the form of a man stretches forth his hand towards the soul. The title also

[1] Budge, *The Book of the Dead*, Text p. 212.

is curious. We do not understand what is a net in a valley or a mountain, when the text speaks of fishermen and water.

This very difficult chapter, which is probably compiled from two different versions, has in our text even more repetitions than in other contemporary documents.

Chapter 64.

This is the long version of Chapter 64. "The chapter of coming out of the day." The deceased is seen coming out of the door of his tomb. This chapter has a historical rubric similar to that of the abridged version, which we found before. It shows that this text was deposited under the feet of a statue. "This chapter was found at Eshmûn (Hermopolis) on a brick of alabaster, engraved in pure lapis, under the feet of this god (Thoth) in the time of the King of Upper and Lower Egypt. Menkaura, by the royal son Hortutef. It was found when he moved about to inspect the temples"—here come a few obscure words, which I suppose mean that someone who was with him explained or translated it to him—"He brought it to the king as a marvel, when he saw that it was something very mysterious which nobody had seen or looked at. He who reads this book must be pure, and not eat goat's flesh or fishes."

Curiously, this chapter is not complete. Suddenly we find the sign , which means "gap," there is a short blank space underneath, and the whole text from line 26 to 47 of the basis taken in Aa, is entirely omitted. Evidently the original from which the writer copied was imperfect.

Chapter 30b.

Just as in the papyrus of Nu and also in the Saite version, immediately after Chapter 64, a rubric says that a scarab of hard stone—which is here probably jasper—encircled with gold, is to be put in the heart of the deceased. On this scarab, which is represented in the vignette, is to be engraved one of the chapters of the heart, which I have numbered 30b.

Chapter 110.

This chapter, often called that of the Elysian fields, has here the same title as in a London papyrus: "The arrival at the house of the Nile the abundant provider." It consists of a long text divided into various fragments, and ending with a representation of the fields or the islands of Aarru, which are called also the fields of Hotepit, of rest or felicity. Just

before that picture we see Iouiya alone, with a cane in his hand; two attendants make offerings to him. One of them holding a long jug, out of which he pours water, is said to go around him four times: this jug is made of silver; the other one brings him a tray with several of the conventional signs which we know to mean cloth, material for making garments.

Like the scene at the beginning of the papyrus, this was not made beforehand. Iouiya is painted as an old man, with a white wig. A great many of his titles have been inscribed over his head. While if we look at the picture of the fields all the figures have been made beforehand. The deceased is often followed by his wife: she has black hair. The names have been added when the papyrus was appropriated.

Unknown Chapter.

"Chapter of coming out of the day." This chapter has not been found before. It is a kind of commentary to the vignette which represents nine large serpents. I believe it may be considered as an introduction to the two following chapters, for it certainly belongs to the group of the chapters of the gates and the pylons, where the deceased has to show his knowledge of the names of the occupants, the warders and the heralds. Very often, for instance, in the representations in the tombs of the kings, a large serpent is the guard of the gate. It is probably the same here. The chapter begins in this way:—

"Hail to thee, the great god who is in this lake. I know thee, I know thy name. Deliver me from these serpents which are in Ro-setu, who live on the faces (read the hearts) of men, and who eat their blood. For I know your names (the deceased addresses the serpents). Nasti (?) who lives on his neighbour, is the name of one; he whose face is turned round, is the name of another"; and so on till the seventh, although there are nine represented in the vignette. The fact of there being only seven named, would connect this chapter more intimately with the seven gates which follow. The words which come after the names of the serpents are sentences which seem rather disconnected. Probably want of space has obliged the writer to abridge them and to break off in the middle of one.

Chapter 144.

Without title and introduction. It is the chapter of the seven gates. The text consists only of three names, that of the occupant, that of the warder,

and that of the herald. This very brief form of the chapter is unusual in the old papyri, except the papyrus of Nu.

Above is the representation of the gates, and below, two gods who are the warder and the herald.

Chapter 146.

"The beginning of the mysterious cells in the house of Osiris, in the field of Aarru." The word which Renouf translated "pylon," I should rather interpret by "cell," since we see there a genius sitting in it. There are only twelve cells here, while there are generally twenty-one. The text consists of nothing but names, that of the cell and that of the doorkeeper. This is the only place in this papyrus where the titles, or rather the epithets, given to Iouiya constantly vary; there is a different one at each cell.

Quite at the end, there are a few words of a different character: "I am Min Horus who restores Osiris, the heir to his father. I come, I give life to my father Osiris; he conquers all his enemies. I come every day from the Southern sky, and I bring Mat to her father."

The Psychostasia.

Under the end of Chapter 146 there is a representation which we should rather expect to find further, the weighing of the soul. It is here in its simplest form. On one side the judge, Osiris, is standing. Before him is the balance, in one scale of which is the deceased's heart; in the other, what should be the goddess Maat or her emblem; but there is something which looks like a weight, and which perhaps is unfinished. Then comes the deceased, who puts his hand on the place from which his heart has been removed; behind him is Thoth, "the lord of divine words," in the form of a cynocephalus wearing on his head the lunar disk; lastly, "Maat, the daughter of Ra."

This interesting scene is seldom so much abridged as it is here.

Chapter 99.

"Chapter of sailing a ship in the Netherworld." A long chapter, in which the deceased has also to show his knowledge, since every part of the ship asks to be told its mystical name. The vignette represents a sailing-boat in which the deceased is seen twice, rowing the boat and sitting on the bow. The long rubric makes the usual promises of plentiful victuals in the field of Aarru to him who knows this book.

Chapter 125.

The various parts which form this chapter are all found in this papyrus, and very complete. Only the weighing of the soul, which we met before, is not at its proper place.

The first part is the arrival of the deceased in the hall in which he is to be judged. We see him with his two hands raised in the attitude of prayer. This vignette is made beforehand; it has nothing typical of Iouiya, whose hair is painted black. The title of this introduction is here: "Words said on arriving into the hall of Righteousness, in order to see the faces of the gods" ("the divine countenances," Renouf). These words are a preliminary confession which, like the following, has the character of an apology since it is negative: "I am not a doer of wrong to men, I am not one who slayeth his kindred," and so forth.

Then should come the Psychostasia. In many papyri, the deceased is seen taken by the hand by the god Anubis, who leads him to the hall where sits Osiris.

The deceased then calls on each of the forty-two witnesses and bids each of them to testify that he has not committed one special sin: "O thou of long strides, who makest thine appearance in An, I am not a doer of wrong. O thou who holdest the fire and makest thine appearance in Kher-aha, I am not a man of violence. O thou of the long nose, who makest thine appearance at Eshmûn, I have not been evil-minded" The vignette represents a shrine enclosing the forty-two gods, each of them has a man's head and a beard: they are all alike.

When the confession has been made, when the heart has been weighed and Osiris has declared to the deceased that he is justified, the deceased goes out of the hall. The long chapter which follows, and which here has no title, generally has one of this kind: "Words said after the hall of righteousness." At the end is a rubric of the usual kind.

Here, as in the old papyri, we find a vignette representing a pond, at the corners of which sit four apes in front of whom are flames. It is only seldom that with this vignette are words which are a prayer to the four apes that the deceased may enter the Ament, to which they answer: "come, there is no more evil in thee." In the Saite version this is Chapter 126.

Chapter 100 or 129.

This chapter often occurs two or even three times in the same papyrus: "Chapter of distinguishing the deceased, of making him to embark in the

boat of Ra together with those who are with the god." The vignette represents the boat of Ra, in which stands the god, in the form of Khepera. Before him are Isis and Thoth; behind him Shu and the deceased. The words on the vignette say that a Tat and buckle are to be fastened on the deceased, so that he may navigate with Ra wherever he likes.

This chapter is part of a series of three which are generally at the end of the papyri.

Chapter 102.

"Chapter of embarking in the boat of Ra." No vignette.

Chapter 136A.

"Chapter of being conveyed in the boat of Ra." Very short chapter without vignette.

Chapter 136B.

This chapter does not exist in this form in the Saite version; but it is very frequent in the Theban papyri, where it is always the last but one of the chapters of the book: "Chapter whereby one is conveyed in the boat of Ra . . . said by the deceased in order that he may pass through the orbit of flame." The vignette represents the boat of Ra; the god is seen there as a hawk's head bearing a disk, and there is an eye at both ends of the boat. It does not navigate on water but on the sky, with numerous stars.

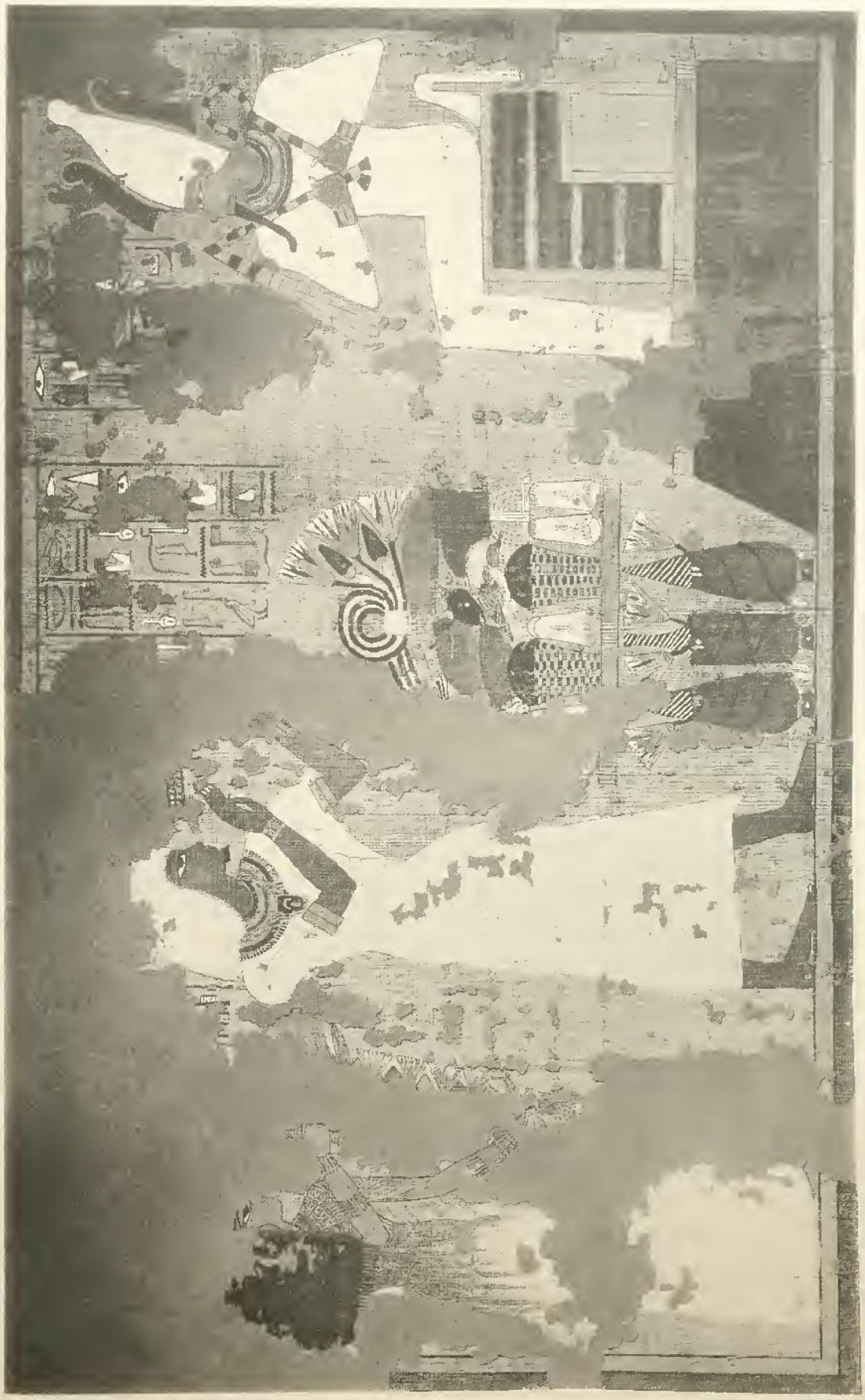
Chapter 149.

The usual end of the papyri of the Theban period. It is the chapter of the fourteen domains which the deceased has to reach, and in which he enjoys special privileges. The word "domain" is Renouf's translation. I should prefer "residence" or "habitation." Each of them is an enclosed space which has its inhabitants described or mentioned in the text. The deceased calls on the domain and often in the same breath goes over to the inhabitants, without any transition. The vignettes show the form and the occupants of those residences.

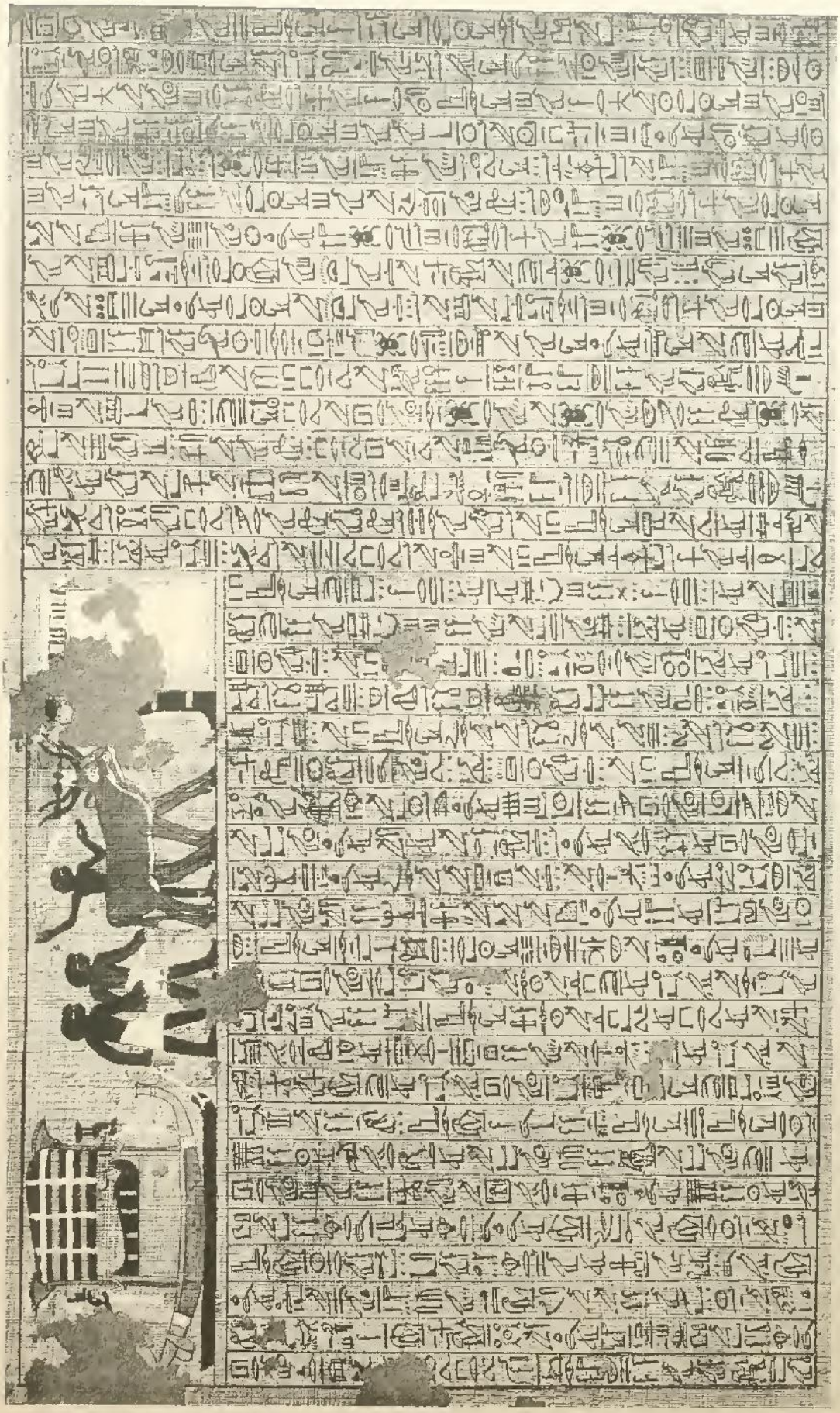
The proof that it is the end of the book is the rubric in the two last lines of the papyrus. Here it is much longer than usual. "This is the end (of the book); it is from beginning to end such as it was found written; it was drawn, checked, examined, weighed from part to part." Evidently, the writer wishes to show that his text is reliable.

Chapter 150.

Is not a special chapter. It is only the collection of vignettes representing the fourteen domains of the preceding chapter. Curiously, the number is not exactly the same. There are fifteen, the fifth being replaced by two which do not agree with the description in the text. The four serpents are probably the cardinal points.

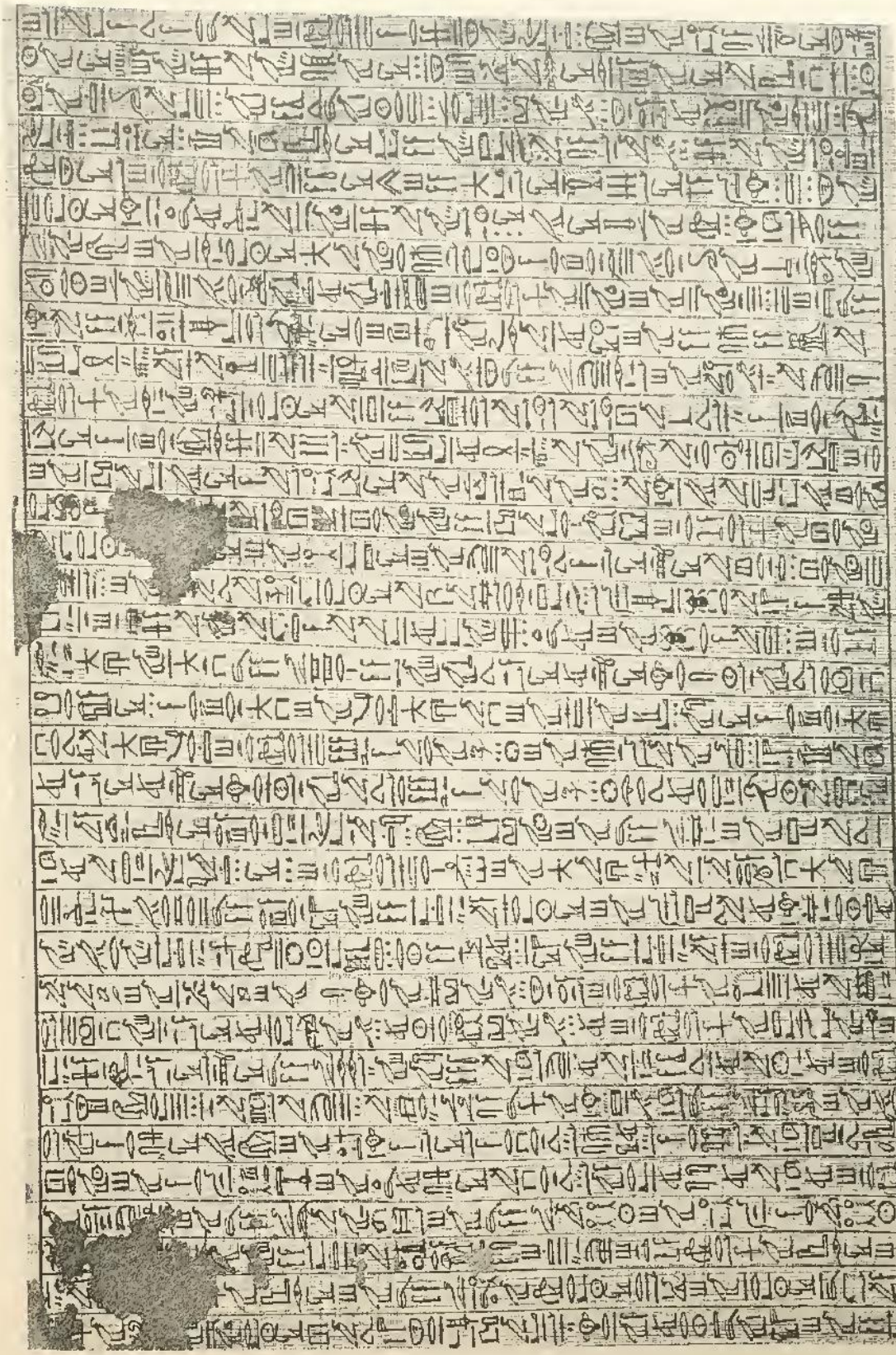


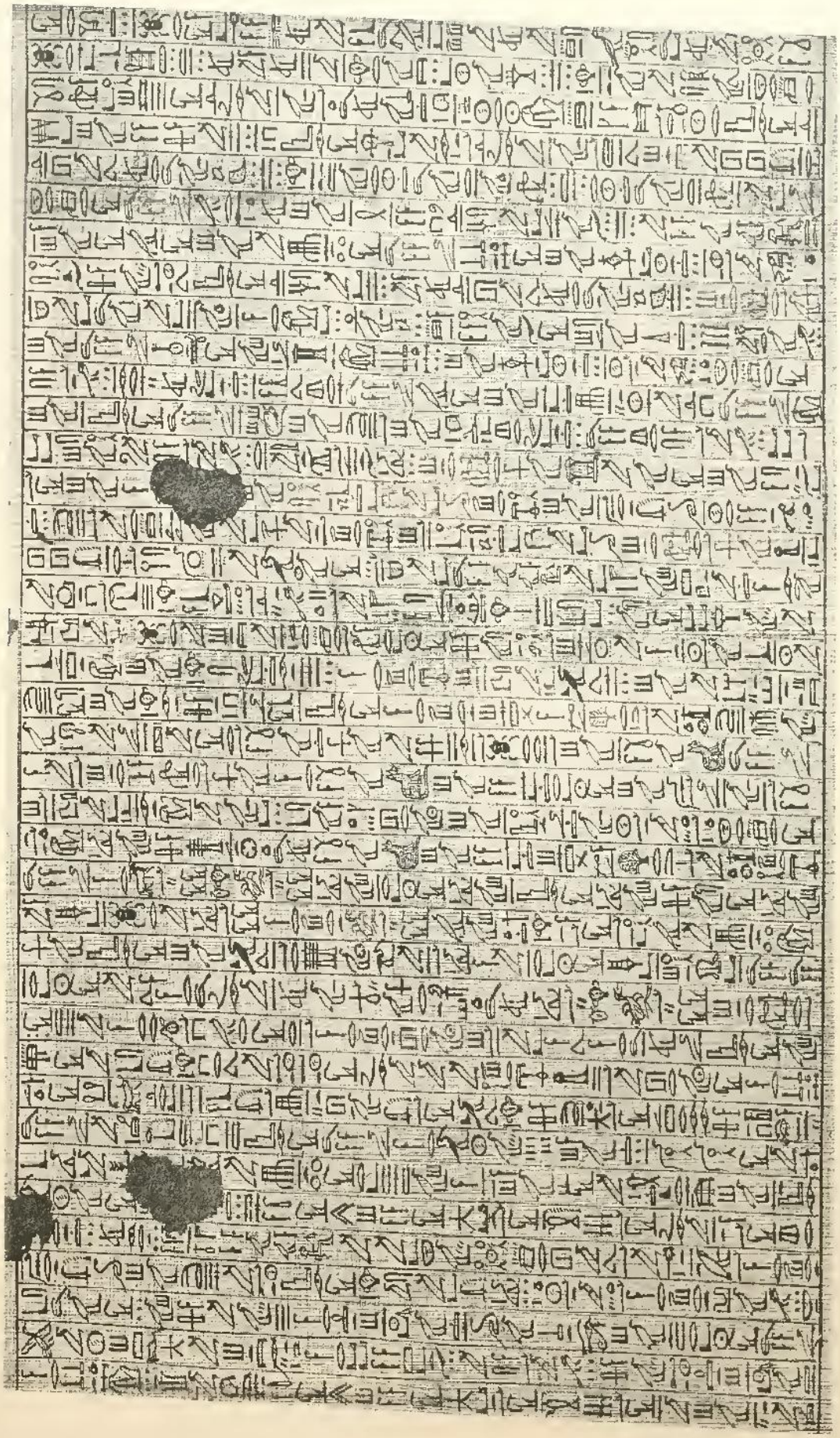
ADORATION TO OSIRIS

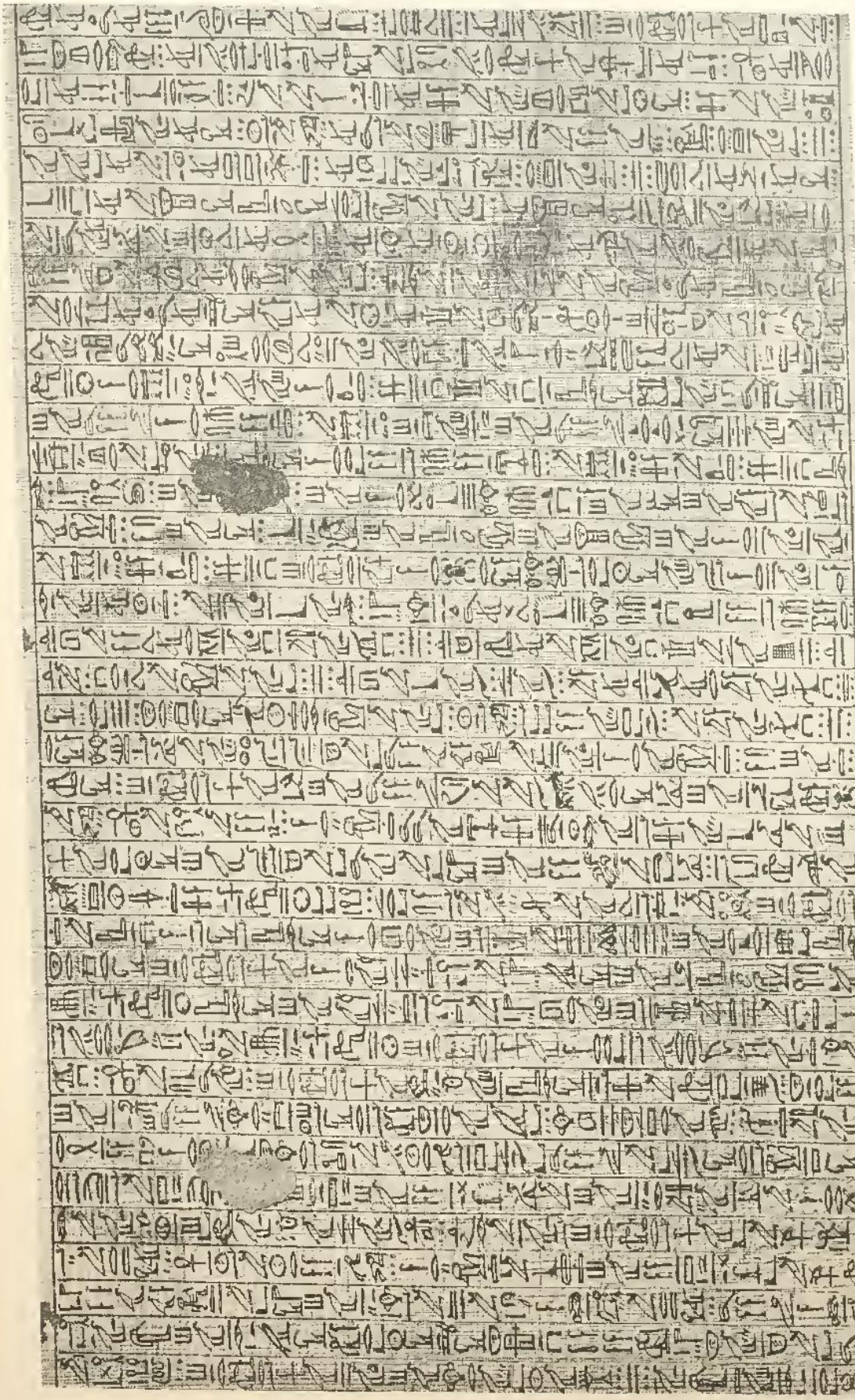


Ch. I

Ch. 17

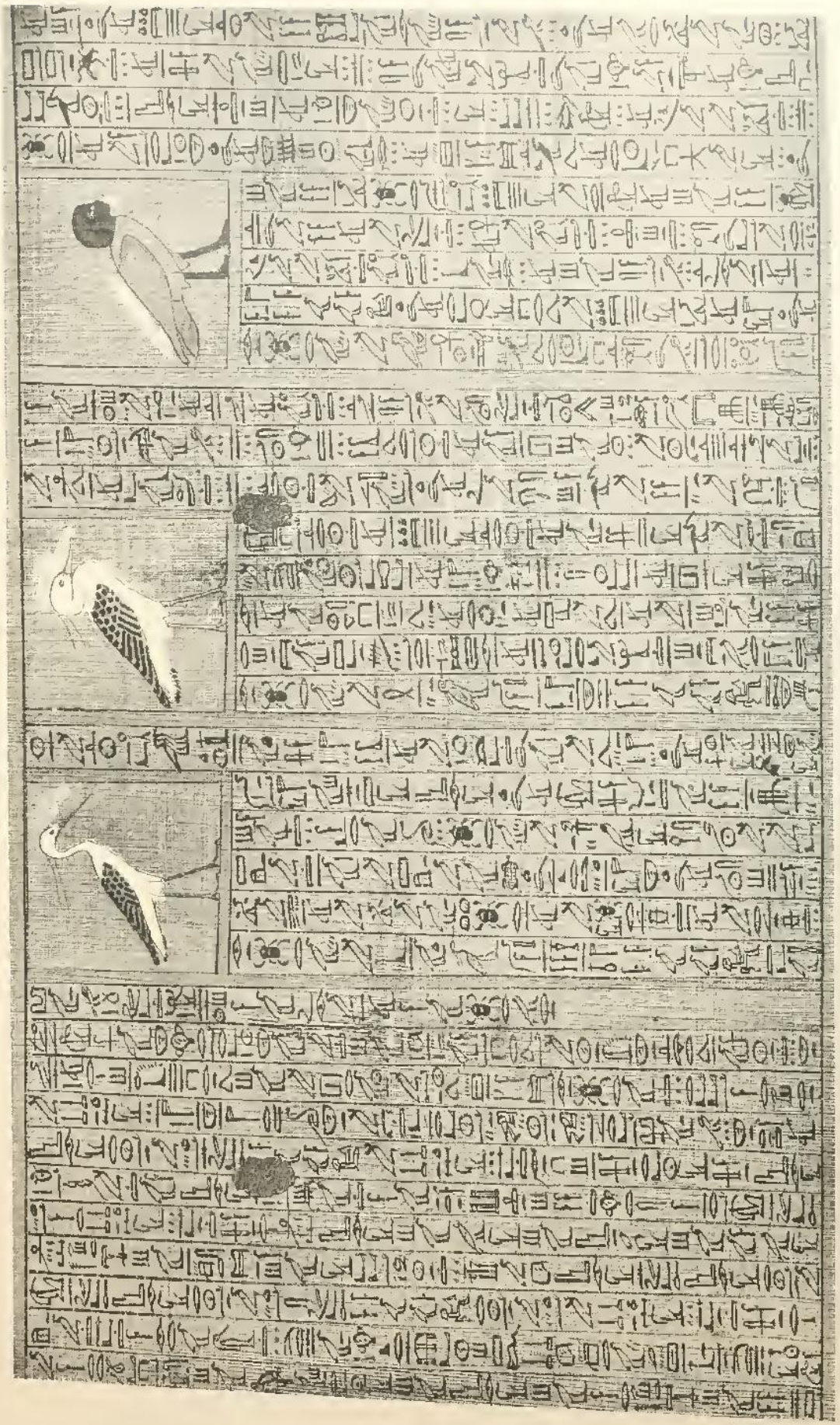






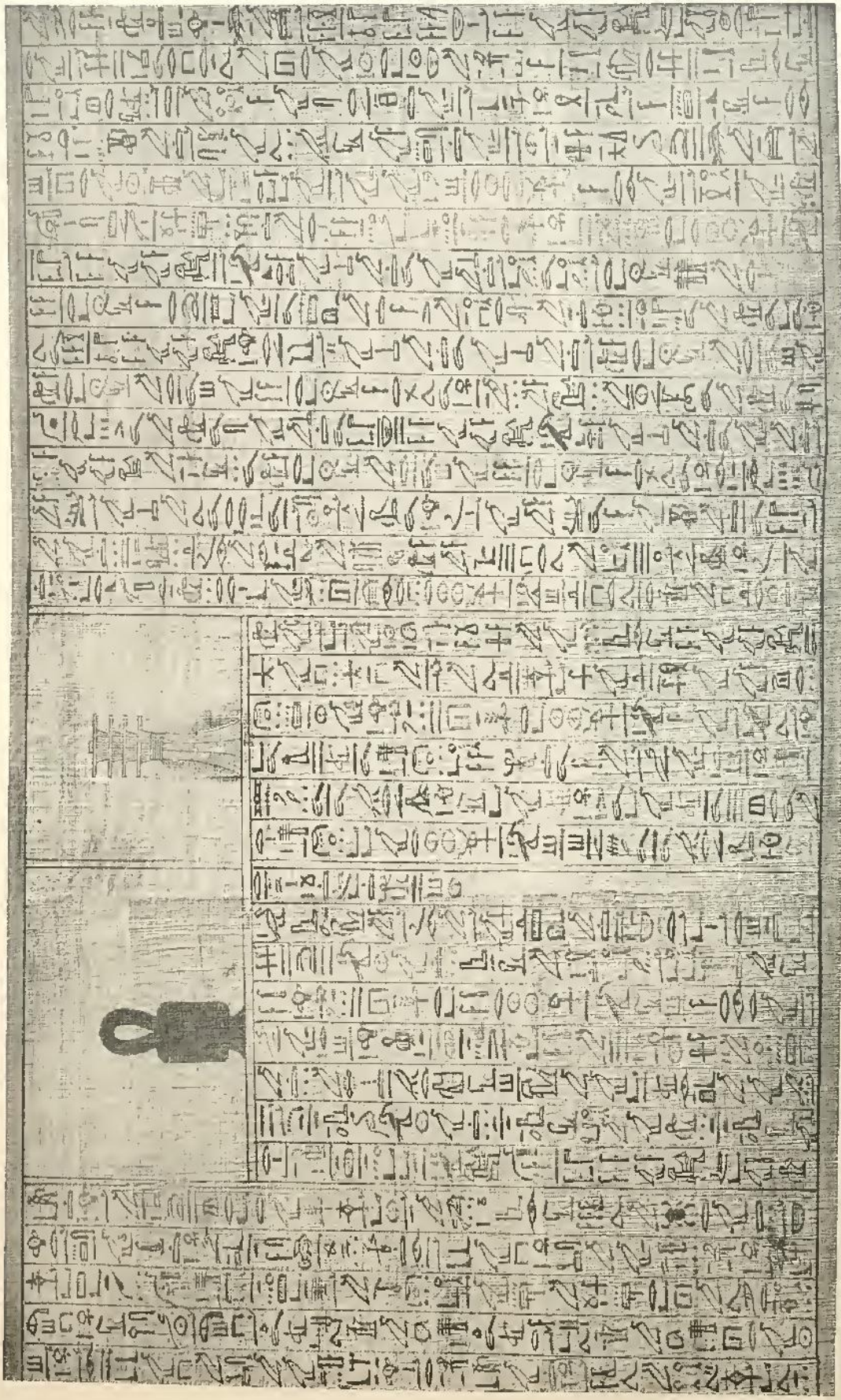
Ch. 17




Ch. 85
Ch. 84
Ch. 83
Ch. 86

Ch. 151

Ch. 148

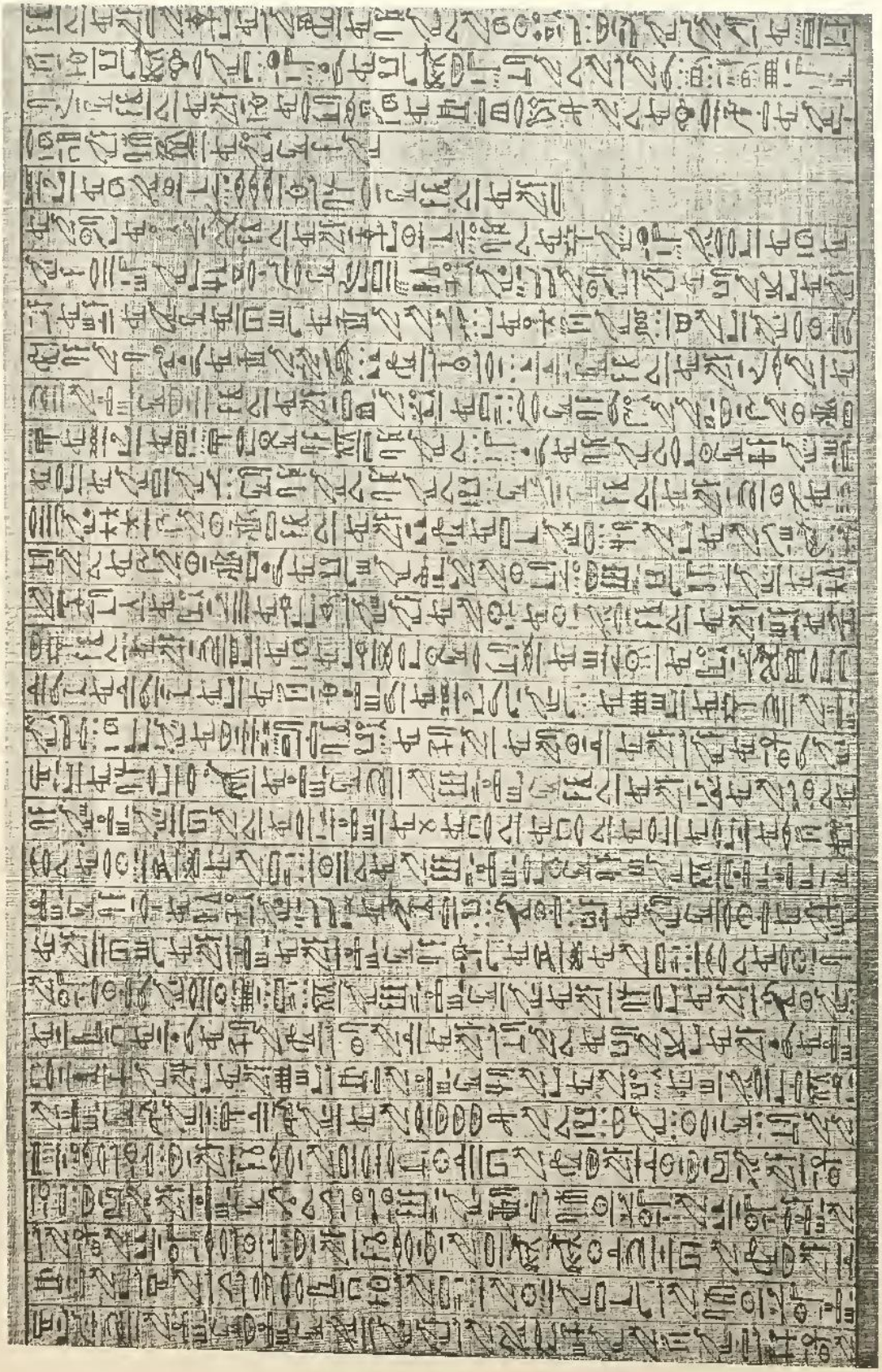

Ch. 151
Ch. 166
Ch. 155
Ch. 101

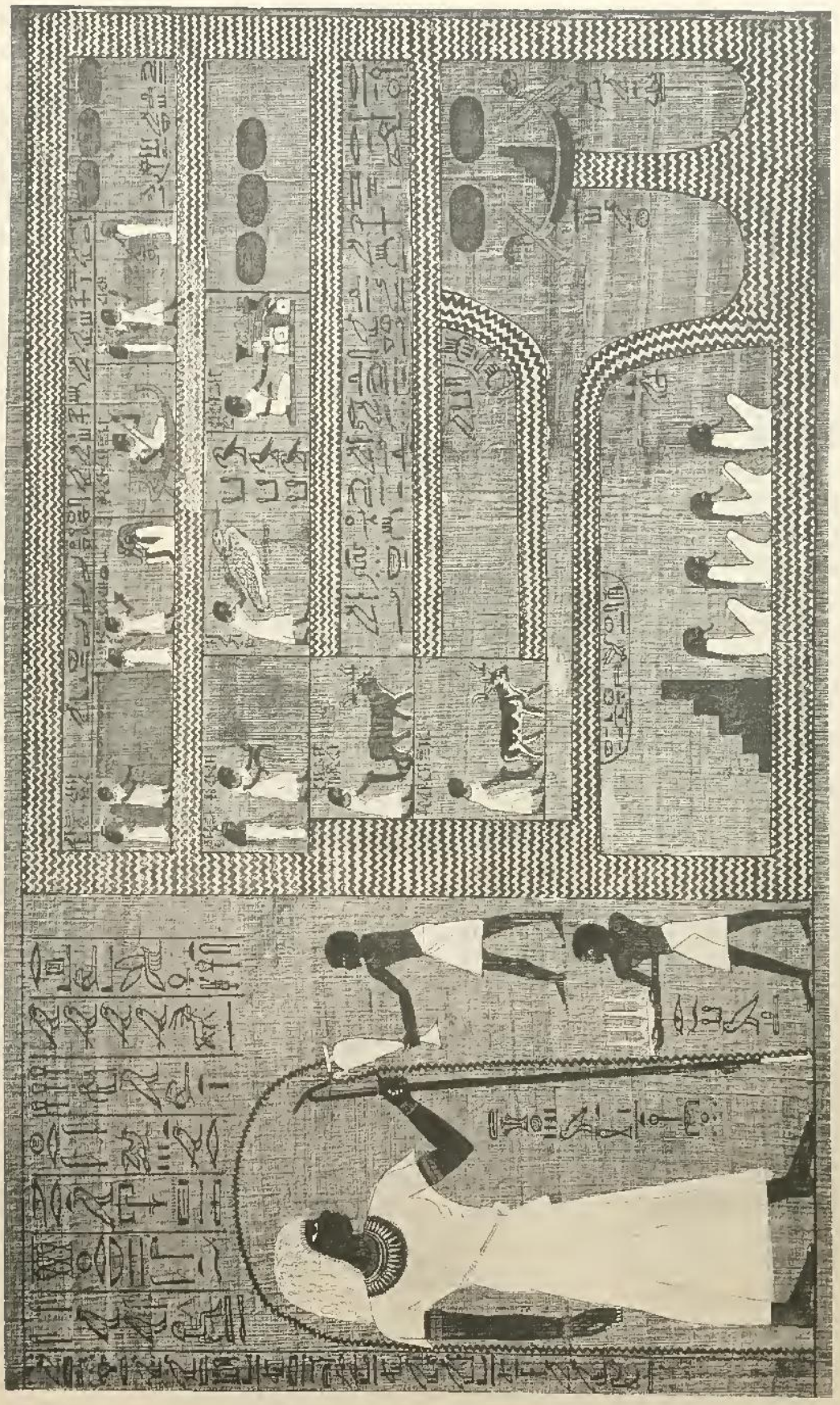
Ch. 83 A

Ch. 64

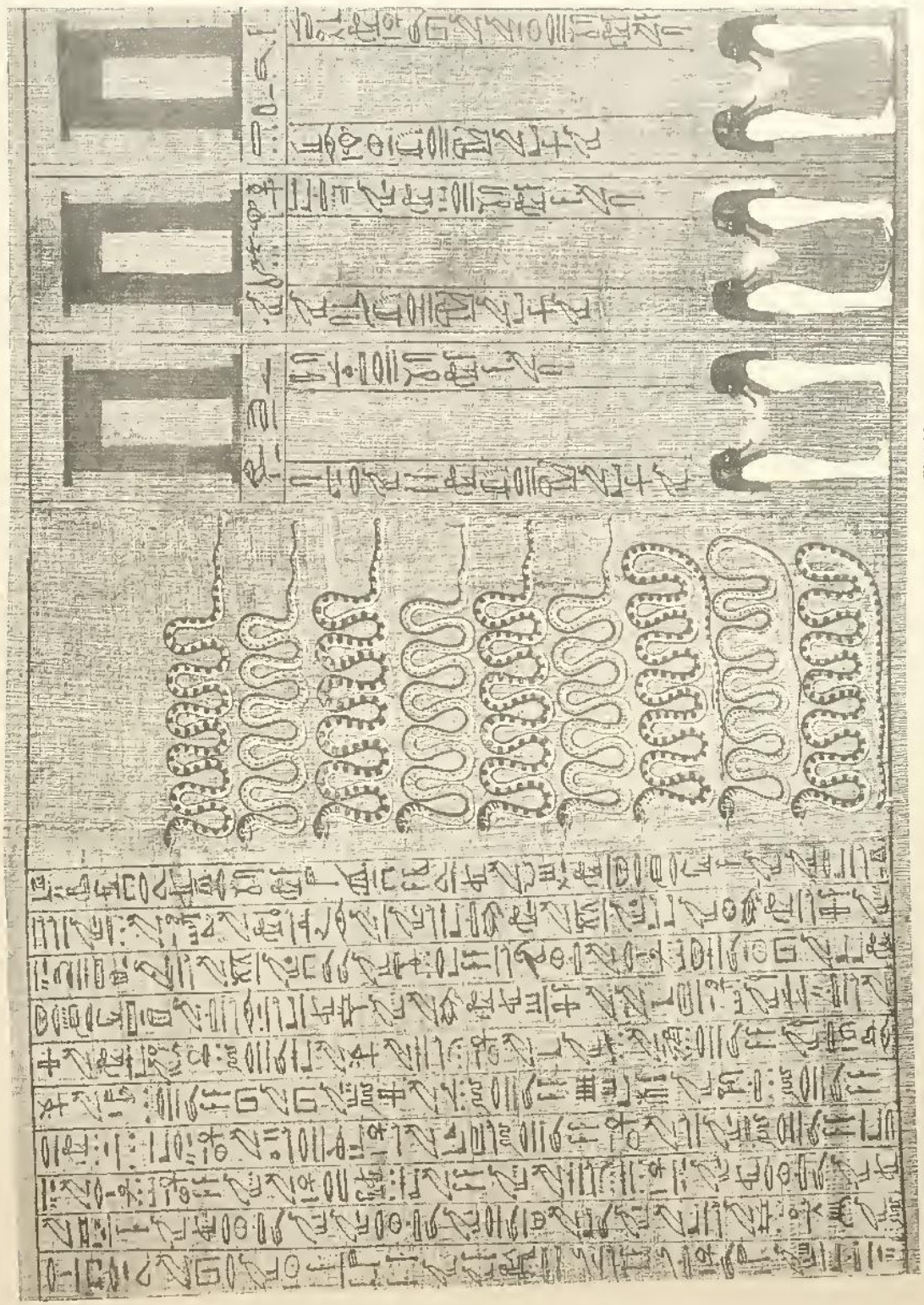
Ch. 153 A

Ch. 64
Ch. 81 B
Ch. 80





Ch. 110



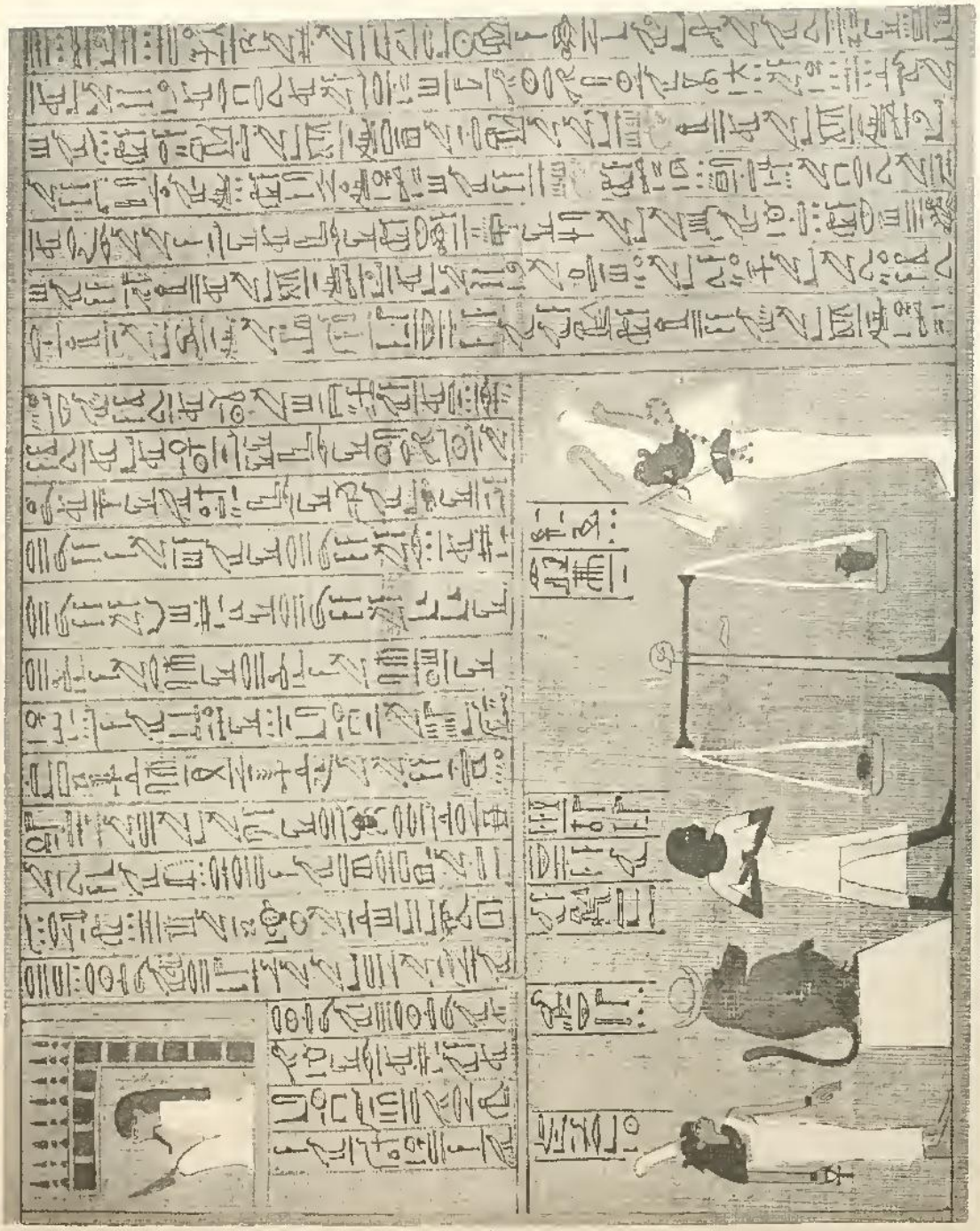
Ch. 114

Enkheran

Ch. 146

Ch. 144

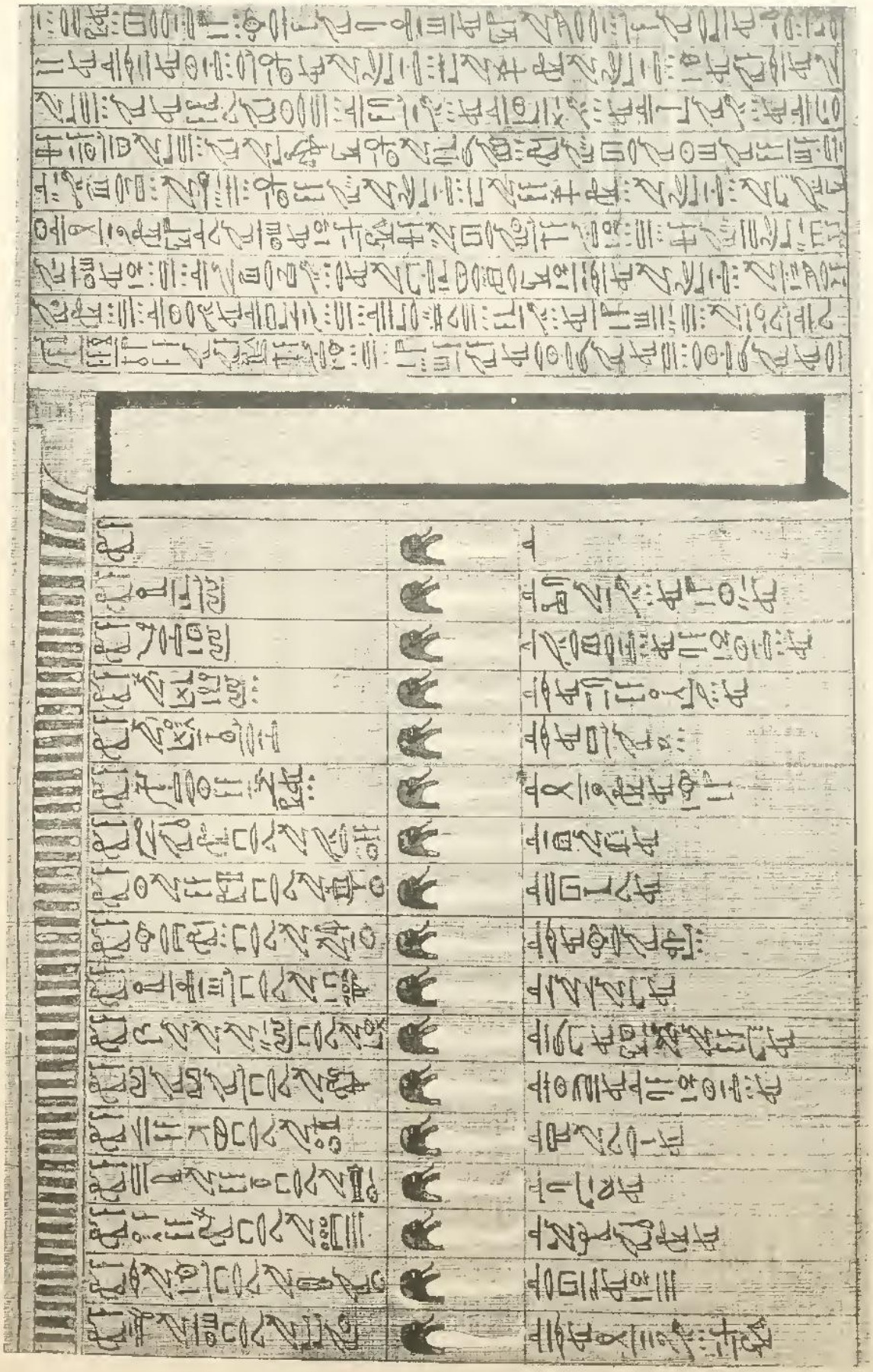
CR.196

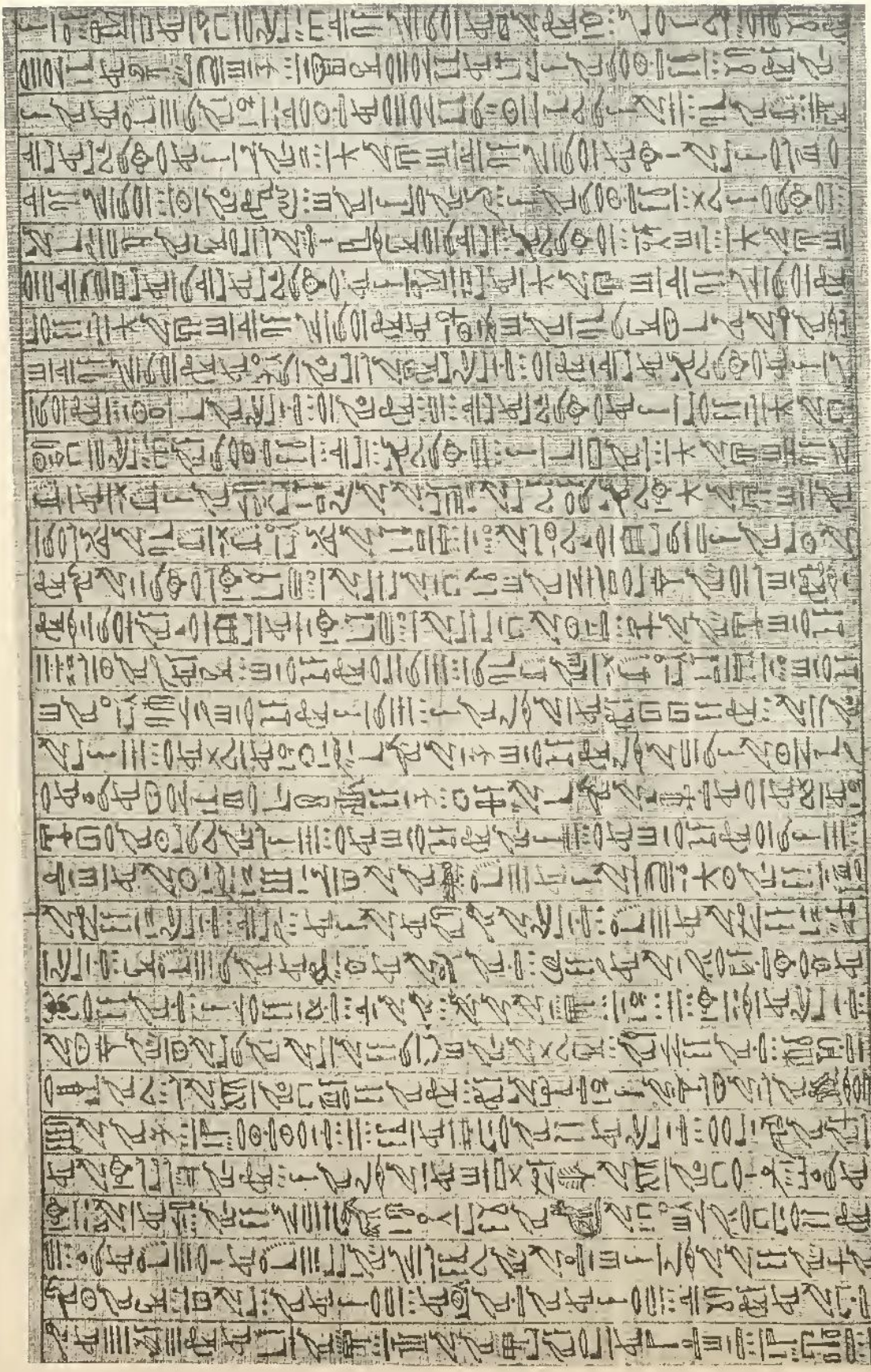


Ch. 99

Ch. 99 Ch. 125

Ch. 125





Ch. 125

Ch. 126

Ch. 125

Ch. 100
Ch. 102
Ch. 136 A
Ch. 136 B

Ch. 136 B

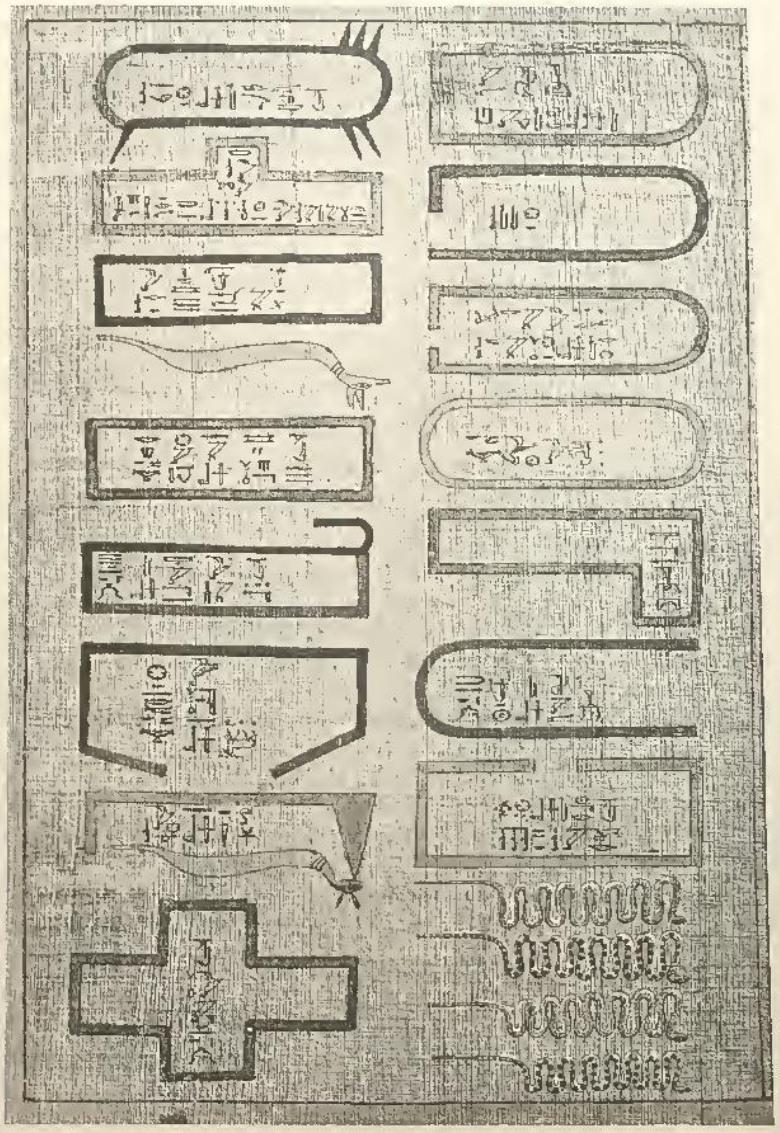
Ch. 149

Ch. 2

Ch. 149

Ch. 149 h i k l

Ch. 149 m



Ch. 150